

DMITRI SHOSTAKOVICH



THE TALE OF THE PRIEST
AND HIS WORKER, BALDA
SUITE FROM "LADY MACBETH"
RUSSIAN PHILHARMONIC ORCHESTRA
THOMAS SANDERLING





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THOMAS SANDEALING

DMITRI SHOSTAKOVICH (1906–1975)

SKAZKA O POPE I O RABOTNIKE YEGO BALDE, OP. 36 (1933–34)

The Tale of the Priest and his Worker, Balda

Das Märchen vom Popen und seinem Knecht Balda

Le Conte du Pope et de son ouvrier Balda

Music to the cartoon film by Mikhail Tsekhanovsky,
after a story by Alexander Pushkin

Musik zu einem Zeichentrickfilm von Michail Zechanowski
nach einem Märchen von Alexander Puschkin

Musique pour un dessin animé de Mikhaïl Tsekhanovski
inspiré d'un conte d'Alexandre Pouchkine

Libretto/Livret: Mikhail Tsekhanovsky

Score edited by Vadim Bibergan

Pervaya čast'

Part One · Erster Teil · Première partie

- | | | |
|---|------------------------------------------------------------------------------------------------------|--------|
| 1 | 1 Uvertyura
Overture · Ouverture · Ouverture | [1'23] |
| 2 | 2 Bazar (Vstupleniye)
A Fair (Prelude) · Markt (Einleitung) · La foire (Introduction) | [1'52] |
| 3 | 3 Bazar (Prodolženiye)
A Fair (Continuation) · Markt (Fortsetzung) · La foire (Suite)
(Chorus) | [2'30] |
| 4 | 4 Karusel' I
Carousel I · Karussell I · Manège I | [1'25] |

- [5] 5 Marš Baldi [0'54]
Balda's March · Baldas Marsch · Marche de Balda
- [6] 6 Tanec zvonarya [2'16]
Bell-Ringer's Dance · Tanz des Glöckners · Danse du Carillonneur
- [7] 7 Karusel' II [2'08]
Carousel II · Karussell II · Manège II
- [8] 8 Plyas medvedya [2'55]
The Bear's Dance · Tanz des Bären · Danse de l'Ours
- [9] 9 Pesenka Baldi [1'35]
Balda's Song · Baldas Lied · Chanson de Balda
(Balda, Priest)
- [10] 10 Vstreča Baldi s Popom [1'32]
The Meeting of Balda and the Priest · Balda trifft auf den Popen
Rencontre de Balda avec le Pope
(Narrator)
- [11] 11 Dialog Baldi s Popom [1'15]
Dialogue of Balda and the Priest · Baldas Dialog mit dem Popen
Dialogue de Balda et du Pope
(Priest, Balda, Chorus)
- [12] 12 Final pervoy časti [1'32]
Finale of Part One · Finale des ersten Teils · Final de la première partie
(Chorus)

Vtoraya cast'

Part Two · Zweiter Teil · Deuxième partie

- [13] 13 Derevnja (Vstupleniye) [2'00]
A Village (Prelude) · Dorf (Einleitung) · Le village (Introduction)
(Chorus)
- [14] 14 Pervaya rabota Baldi [1'32]
Balda's First Job · Baldas erste Arbeit · Premier travail de Balda
- [15] 15 Pop-mitropolit (Čayepitiye) [1'13]
The Metropolitan Priest (Tea-Drinking) · Pope-Metropolit (Tee trinkend)
Le Pope métropolitain (Prenant le thé)
(Chorus)
- [16] 16 Uvertyura k večerinke [1'53]
Overture to the Evening Party · Ouverture zum geselligen Abend
Ouverture de la soirée
- [17] 17 Kolibel'naya [4'25]
Lullaby · Wiegenlied · Berceuse
(Balda, Priest's Daughter, Priest's Wife)
- [18] 18 Son Popovni [2'06]
The Priest's Daughter's Dream · Traum der Popentochter
Le rêve de la Fille du Pope
- [19] 19 Val's [3'12]
Waltz · Walzer · Valse
- [20] 20 Vtoraya rabota Baldi [0'54]
Balda's Second Job · Baldas zweite Arbeit · Second travail de Balda
- [21] 21 Tanec Popa s Čortom [1'06]
The Priest's Dance with the Devil · Tanz des Popen mit dem Teufel
Danse du Pope avec le Diable

- 22 Tanec mertvecov [2'34]
Dance of the Corpses · Tanz der Toten · Danse des morts
- 23 Šestviye mrakobesov [1'05]
Procession of Obscurantists · Prozession der Obskuranten
Défilé des obscurantistes
- 24 Dialog Baldī so Starīm Besom [1'34]
Dialogue of Balda and the Old Devil · Baldas Dialog mit dem Alten Teufel
Dialogue de Balda avec le Vieux Démon
(Narrator, Devil, Balda)
- 25 Perviy dialog Baldī s Besyonkom [3'34]
First Dialogue of Balda and the Imp · Baldas erster Dialog mit dem Teufelchen
Premier dialogue de Balda avec le Diablotin
(Narrator, Imp, Chorus, Balda)
- 26 Kupletī Čorta [1'18]
The Devil's Couplets · Couplets des Teufels · Les couplets du Diable
- 27 Vtoroy dialog Baldī s Besyonkom [1'49]
Second Dialogue of Balda and the Imp
Baldas zweiter Dialog mit dem Teufelchen
Deuxième dialogue de Balda avec le Diablotin
(Imp, Balda, Narrator)
- 28 Tri ščelčka [1'56]
The Three Knocks · Drei Schnipse · Les trois chiquenaudes
- 29 Galop Baldī [1'25]
Balda's Gallop · Baldas Galopp · Le galop de Balda

- Balda (bass) Dmitri Beloselsky
Diktor Narrator · Sprecher · Récitant (boy, child's voice) Andrei Suchkov
Besyonok Imp · Teufelchen · Le Diablotin (discant) Fyodor Bakanov
Pop Priest · Pope (bass) Dmitri Stepanovich
Pop Priest · Pope (tenor) Sergei Balashov
Popovna Priest's Daughter · Popen Tochter Evgeniya Sorokina
La Fille du Pope (soprano)
Popad'ya Priest's Wife · Popenfrau Herman Yukavsky
La Femme du Pope (bass)
Bes Devi · Teufel · Démon (bass) Dmitri Ulyanov
Bes Devil · Teufel · Démon (mezzo-soprano) Irina Narskaya

THE MOSCOW STATE CHAMBER CHOIR

Chorus Master & Preparation of the children: Alexander Solovyov

SYUITA IZ OPERY LEDI MAKBET MCENSKOGO UYEZDA, OP. 29A (1932)

Symphonic Suite from the Opera *Lady Macbeth of the Mtsensk District*

- 30 1. Allegro con brio [2'06]
31 2. Presto [2'41]
32 3. Allegretto [1'54]

RUSSIAN PHILHARMONIC ORCHESTRA

Leader: Vladimir Apekishev

THOMAS SANDERLING

SHOSTAKOVICH

BALDA · LADY MACBETH SUITE
BY MANASHIR YAKUBOV

This programme is a revelation of the unexpected Shostakovich – a kind of familiar stranger. The works recorded here for the first time represent contrasting essences of his creative world: the cheerful, farcical-tomfoolery atmosphere of the Russian folk-tale (*Balda*) and the unbearable tragedy of Russian reality (*Lady Macbeth*).

The film scenario to *The Tale of the Priest and his Worker, Balda* was written by the director Mikhail Tsekhanovsky, after Pushkin's folk-tale, known to every child in Russia. A priest hires Balda as his worker, for the price of "three knocks on the forehead"; but then, in order to escape from the deal with Balda, he begins to give him unperformable duties. Balda, however, carries out all these duties, and the moment of payment arrives for the miserly boss. "The poor priest exposed his forehead. With

the first knock the priest shot up to the ceiling; with the second the priest was speechless, and with the third the old man had his senses knocked out of him. But Balda kept repeating, reproachfully: 'So, priest, you wanted a good price ...'" Tsekhanovsky, who in 1931 had made the famous avant-garde animated film *Pacific* (a paradoxical title!) to the score of Arthur Honegger's *Pacific 231*, decided to create a new work in the style of Russian folk tableaux, on the same principle: "first the music, then the film". At the beginning of 1933 he got in touch with the composer.

At that time the young Shostakovich was not only the writer of symphonies, operas and ballets but also a highly experienced master in the area of film music. He considered that music in the cinema "may and should be faced with the same level of demands as the scenario,

the actors' performances, and the direction. But in such a film the music must then be accorded parity of esteem." He was immediately fascinated by Tsekhanovsky's concept: "The screenplay ... has succeeded in retaining satirical sharpness and the entire palette of Pushkin's ... work of genius tale. ... The film is sustained at the level of a folk-farce. In it there is a mass of sharp, hyperbolic situations and grotesque characters ... The tale sparkles with fervour, lightness and cheerfulness. And to compose music for it was likewise an easy and cheerful task."

Tsekhanovsky's diary entry records vivid details of the collaboration: "Shostakovich played excerpts from *Balda*: the dialogue of Balda with the Devils. He played powerfully and precisely. It was as though his fingers were extracting precious stones from the instrument ... He likes my 'scenario', and he went about his work like an inspired, first-rate artist." Shostakovich was also satisfied with his music for Pushkin's tale. Never

before or since did he come into such close and immediate proximity to the Russian folk-tale element, to folk intonations and rhythmic; and this encounter lent his work a special freshness, energy and splendour.

"The content of the tale itself and the artist's concept defined the character both of the musical language – in the manner of a folk-fairground and a merry-go-round – and of the entire film", the composer recalled. "Perhaps after *The Tale of the Priest* is shown on screen, I will again hear reproaches from certain music critics at my superficiality and mischief, at the absence of the real human emotions that 'at long last' materialized in my *Lady Macbeth*. But what should we consider as human emotion? Do only lyricism, grief and tragedy count? Surely laughter also has a right to this honorable title?"

Having worked on it for nearly four years, Tsekhanovsky unfortunately was unable to complete his innovative film. Only the scene of the "Market" remained as a well-known classic of animated

cinema, plus the magnificent music of Shostakovich, which 70 years after its creation is available to the listener on this disc for the first time in its full and authentic form. It was on the initiative of the composer's widow, Irina Antonovna, that the score of *The Tale of the Priest* was completed, a task carried out by one of Shostakovich's pupils, Vadim Biberger.

The **Symphonic Suite** from the opera *Lady Macbeth of the Mtsensk District* presents the sharpest, most staggering contrast to the score of *The Tale of the Priest*. It does not appear in a single list of Shostakovich's works (the author of these lines was fortunate enough to discover the score in the process of preparing the *New Collected Works* of Shostakovich). The Suite is dated 1932 and was assembled immediately after the completion of the opera.

At the turn of the 1920s/30s Shostakovich repeatedly emphasized the great significance of the symphonic principle in his musical-theatrical works. "I consider it essential", he wrote in 1931, for

instance, "to dramatize the musical essence, to give the music a genuine symphonic tension and dramatic direction." In firmly insisting on the through-composed, symphonic quality of *Lady Macbeth's* musical dramaturgy, he particularly highlighted the orchestral interludes: "The musical flow is uninterrupted," he wrote, "only breaking off at the conclusion of each act; and it is renewed in the next act, going not in small segments but unfolding on the large, symphonic plane. ...The musical interludes are the continuation and evolution of the preceding musical thought, and they play a very large role in the task of characterizing the events on stage. ... In connection with this arises the massive role of the orchestra, which does not accompany but plays a role no less important, perhaps even more important, than the soloists and chorus."

The Suite op. 29a consists of three interludes: between the second and third, seventh and eighth, and sixth and seventh scenes (the last two interludes of the opera are swapped round); however,

in the Suite the movements do not have titles. The dramatic fate of the opera as a whole – which had initially travelled the world in triumph but then was sup-

pressed and for a quarter of a century removed from musical life – evidently settled that of the Suite. Its recording is here realized for the first time.

Translation from the Russian: David Fanning

Manashir Yakubov is President of the Russian Dmitri Shostakovich Society and Chief Editor of the DSCH Publishing House which is bringing out the New Collected Works of Shostakovich.

SKAZKA O POPE I O RABOTNIKE YEGO BALDE

PERVAYA ČAST'

1 Uvertyura

2 Bazar (Vstupleniye)

*(Obščaya kartina bazara.
Laryok s igruškami.
Laryok s pticami.
Kričat torgovci.
Pokupateli torguyutsya.
Mičit korova.
Paren' poyot.)*

3 Bazar (Prodolženiye)

KHOR:
KURĬ, UTKI, GUSI
(imitaciya)
Ko-ko-ko-ko...
Krya, krya...
Ga-ga, ga-ga...

TORGOVEC PIROGAMI
Goryačiye pirogi!
Segodnya ne dorogi!

KURĬ, UTKI, GUSI
(imitaciya)
Ko-ko-ko-ko...
Krya, krya...
Ga-ga, ga-ga...

THE TALE OF THE PRIEST AND HIS WORKER, BALDA

PART I

1 Overture

2 A Fair (Prelude)

*(General view of the fair.
A toy stall.
A bird stall.
Merchants shout.
Customers bargain.
A cow moos.
A lad sings.)*

3 A Fair (Continuation)

CHORUS:
HENS, DUCKS, GEESE
(imitation)
Ko-ko-ko-ko ...
krya, krya ...
ga-ga, ga-ga ...

PIE VENDOR
Hot pies!
Cheap today!

HENS, DUCKS, GEESE
(imitation)
Ko-ko-ko-ko ...
krya, krya ...
ga-ga, ga-ga ...

TORGOVKA KRESTAMI
Krest'i zoločoniye!

TORGOVEC MOČONĬMI YABLOKAMI
Yabloki močoniye!

TORGOVKA KRESTAMI
Gospod' Bog Savaof!
(Vikativayetsya bočonok.)

KURĬ, GUSI
Ko-ko-ko-ko...
Ga-ga, ga-ga...
*(Viyezžayet telega. Na duge kolokol'čiki.
Garmoška.)*

TORGOVEC OGURCAMI
Bočonok ogurcov!

TORGOVEC KVASOM (MAL'ČIK)
Kvasu, komu kvasu!...

POROSYONOK
(imitaciya)
I—, i—

TORGOVEC MYASOM
Myasa, komu myasa!

TORGOVEC RĬBOY
Yorši, okuni, karasi!
*(Vitalkivayut p'yanogo iz traktira.
Stuk tela, upavšego na zemlyu.)*

WOMAN SELLING CROSSES
Gilt crosses!

SOUSED APPLE VENDOR
Soused apples!

WOMAN SELLING CROSSES
Lord God Sabaoth!
(A keg is wheeled out.)

HENS, GEESE
Ko-ko-ko-ko ...
ga-ga, ga-ga ...
*(A cart comes out, with little bells on the
shaft-bow. An accordion plays.)*

CUCUMBER VENDOR
A keg of cucumbers!

KVASS VENDOR (BOY)
Kvass, who's for kvass?

PIGLET
(imitation)
Ee—, ee—

MEAT VENDOR
Meat, who's for meat?

FISH VENDOR
Ruff, perch, carp!
*(A drunk is thrown out of a tavern.
His body is heard falling to the ground.)*

*Sumatokha, svistok. Udar v okno.
Tresk razbitogo stekla.)*

KHOR
Ay —
Kha, kha, kha...

PERVÝ, VTOROY, TRETİY KUPEC
Tol'ko u nas:
zaydyoš' na minutku,
uydyoš' čerez čas!

TORGOVEC VENEROY
Kak mužu žena,
každydomu nužna!
Venera bez rubaški,
(Udari po golomu telu.)
tolstíye lyažki,
grud' otrkita.

KHOR
Kha, kha, kha...
Ay—-!

PAREN'
Kha, kha, kha...

TORGOVEC MITROPOLITOM
A vot prodam mitropolita!

KHOR
Kha, kha, kha...

*Hustle and bustle, whistling. A window is
struck. The sound of breaking glass.)*

CHORUS
Ay —
ha, ha, ha ...

FIRST, SECOND, THIRD MERCHANTS
Only here:
look in for a minute,
and you'll want to stay for an hour!

MERCHANT SELLING VENUS FIGURINES
Like a man needs a wife,
everyone needs one!
Naked Venus figurines,
(Strokes on the naked body.)
plump haunches,
brazen breasts.

CHORUS
Ha, ha, ha ...
ay—-!

A LAD
Ha, ha, ha ...

VENDOR OF METROPOLITANS
And I'm selling a metropolitan!

CHORUS
Ha, ha, ha ...

TORGOVEC MITROPOLITA
Mitropolit svyatoy,
s borodoy zavitoj.
(Bleyut ovci.)

TORGOVEC IGRUŠKAMI
Rebyata i staruški,
pokupayte igruški!
Medved' vorčit,
(Ričit medved'.)
barinya piščit!

BARĬNYA
O kel'kšoz!

TORGOVEC IGRUŠKAMI
General rugayetsya!

GENERAL
Akh, mat' tvoyu!

TORGOVEC IGRUŠKAMI
Soldat sražayetsya!
(Vístrel'.)

TORGOVKA KOTOM
A vot, a vot,
komu nužen kot!

KOT
(imitaciya)
Myau, myau, myau.

VENDOR OF METROPOLITANS
A holy metropolitan,
with a curly beard.
(Sheep bleat.)

TOY VENDOR
Lads and old folk,
buy my toys!
A bear is growling,
(The bear snarls.)
and a lady is squeaking!

LADY
O, quelque chose!

TOY VENDOR
The general is cursing!

GENERAL
Damn you!

TOY VENDOR
A soldier joins battle!
(Shots are heard.)

WOMAN SELLING A CAT
Now then, now then,
who needs a cat!

CAT
(imitation)
Miaow, miaow, miaow.

TORGOVKA KOTOM
Lovit mišey, klopov,
tarakanov, všey!

[4] 4 Karusel' I

[5] 5 Marš Baldī

[6] 6 Tanec zvonarya

[7] 7 Karusel' II
(*Podošol Pop.*)

[8] 8 Plyas medvedya
(*Podchodit Pop.*)

[9] 9 Pesenka Baldī
BALDA
Bogat moy Pop,
tolokonniy lob.
Dom, sad, ogorod –
polyubuysya, narod!
Kurī, utki, indyuki,
i korovī i biki!

POP
Adrianu i Stepanu,
Akuline govoryu.
Mar'ye, Dar'ye, Martem'yanu
i Anfise govoryu.
Ne tuži, bednyak, o tom,
čto sosed tebya bogače!

WOMAN SELLING A CAT
It catches mice, bedbugs,
cockroaches and lice!

4 Carousel I

5 Balda's March

6 Bell-Ringer's Dance

7 Carousel II
(*The Priest has approached.*)

8 The Bear's Dance
(*The Priest approaches.*)

9 Balda's Song
BALDA
My wealthy Priest,
blockhead.
House, garden, vegetable patch –
just look, people!
Hens, ducks, turkeys,
and cows and bulls!

PRIEST
Adrian and Stephen,
Akulina, I address you.
Maria, Daria, Martemyan
and Anfisa, I address you.
Do not grieve, poor people,
that your neighbour is richer than you!

Budes' tī v rayu potom,
tam ot radosti zaplačeš'.

BALDA
Ay, Pop!
Ščolknū v lob, propadyoš'!
Ščolknū v lob, propadyoš'!
Ay, Pop!

[10] 10 Vstreča Baldī s Popom

DIKTOR
Pošol Pop po bazaru posmotret'
koye-kakogo tovaru.
Navstreču yemu Balda idyot, sam ne
znaya kuda.

(*Mužik nesyt porosyonka.
Mužik igrayet na garmonike.
Vstreča Popa s Baldoy.*)

[11] 11 Dialog Baldī s Popom

POP
Nužen mne rabotnik:
povar, konyukh i plotnik.
A gde nayti mne takogo služitel'ya
ne sliškom dorogogo?

BALDA
Budu služit' tebe slavno,
userdno i očen' ispravno,

One day you will be in paradise,
and there you will weep tears of joy.

BALDA
Ah, Priest!
A knock on your forehead and you're done
for!
A knock on your forehead and you're done
for!
Ah, Priest!

10 The Meeting of Balda and the Priest

NARRATOR
The Priest has come to the fair to look at
some of the merchandise.
Balda walks towards him, not knowing
where he is going.

(*A man carrying a piglet.
A man playing the accordion.
The Priest meets Balda.*)

11 Dialogue of Balda and the Priest

PRIEST
I need a worker:
a cook, groom and carpenter.
But where will I find such a servant,
one that's not too expensive?

BALDA
I will serve you faithfully,
diligently and very meticulously,

v god za tri ščelčka tebe po lbu.
Yest' že davay mne varyonuyu polbu.

KHOR
(šopotom)

Za tri ščelčka, za tri ščelčka, za tri ščelčka.
Prizadumalsya Pop,
stal počosivat' lob.
Ščelčok ščelčku rozn',
da ponadeysya na russkoye avos'.

12 Final pervoy časti

TORGOVKA KRESTAMI
Krest'i zoločoniye!

TORGOVEC PEČONIIMIYABLOKAMI
Yabloki pečoniye!

KHOR
Nanyal Pop dyoševo
rabotnika khorošego!

TORGOVEC KVASOM (MAL'ČIK)
Kvasu, komu kvasu?

TORGOVEC MYASOM
Myasa, komu myasa?

KHOR
Tri ščelčka, tri ščelčka,
cena ne vysoka!

for a whole year, for the price of three
knocks on your forehead.
And to eat give me boiled wheat.

CHORUS
(in a whisper)

For three knocks, for three knocks, for three
knocks.
The Priest thought it over,
began to scratch his forehead.
No two knocks are the same,
and maybe he counted on the Russian
off-chance.

12 Finale of Part I

WOMAN SELLING CROSSES
Gilt crosses!

BAKED APPLE VENDOR
Baked apples!

CHORUS
The Priest has hired
a good worker on the cheap!

KVASS VENDOR (BOY)
Kvass, who's for kvass?

MEAT VENDOR
Meat, who's for meat?

CHORUS
Three knocks, three knocks,
that's not a high price!

TORGOVKA KRESTAMI
Gospod' Bog Savaof!

TORGOVEC OGURCAMI
Bočonok ogurcov!

KHOR
Ėy, Pop, poglyadi na kulaki,
ot Bald'i nesladki ščelčki!
Ėy, Pop! Ėy, Pop! Ėy, Pop!
Beregi lob! Beregi lob!

VTORAYA ČAST'

13 Derevnja (Vstupleniye)

(Idyot Pop.
Bežit petukh, za nim devka.
Idyot Pop.
Baba doit korovu.
Idyot Pop.
Mužik kolet drova.
Idyot Pop.
V gryazi uvyazla telega.
Idyot Pop.
Cerkovnaya služba.)

KHOR
Gospodi, pomiluy, Gospodi pomiluy,
Gospodi, pomiluy.

WOMAN SELLING CROSSES
Lord God Sabaoth!

CUCUMBER VENDOR
A keg of cucumbers!

CHORUS
Hey, Priest, watch out for the fists,
the knocks from Balda aren't sweet!
Hey, Priest! Hey, Priest! Hey, Priest!
Look after your forehead! Look after your
forehead!

PART II

13 A Village (Prelude)

(The Priest is walking.
A cockerel is running around, followed by a
girl.
The Priest is walking.
A woman milks a cow.
The Priest is walking.
A man chops wood.
The Priest is walking.
A cart is stuck in the mud.
The Priest is walking.
Church service.)

CHORUS
Lord have mercy, Lord have mercy,
Lord have mercy.

*(Marš Popa i vseh personažev.
Telega.
Kolokol'niy perezvon.)*

KHOR
Gospodi, pomiluy, Gospodi, pomiluy,
Gospodi!

14 Pervaya rabota Baldi

15 Pop-mitropolit (Čayepitiye)
(Pop-mitropolit tancuyet.)

KHOR: ANGELI
Stalo na serdce Popa veseleye,
načal on glyadet' na Baldu posmeleye.
(Šagi Baldi.)

16 Uvertyura k večerinke

17 Kolibel'naya

BALDA
Spi, spi, spi, Popyonok,
tī pokuda mal i tonok,
a potom, a potom
staneš' tolstīm popom.

POPOVNA
Spi, spi, Popyonoček,
belen'kiy telyonoček.
Ya ne yem, ne p'yu, ne splyu,
potomu čto ya lyublyu.

*(March of the Priest and all the characters.
A cart.
Bells peal.)*

CHORUS
Lord have mercy, Lord have mercy,
Lord!

14 Balda's First Job

15 The Metropolitan Priest (Tea-Drinking)
(The Metropolitan Priest dances.)

CHORUS: ANGELS
The Priest has started to cheer up,
he begins to look at Balda more boldly.
(Balda's footsteps.)

16 Overture to the Evening Party

17 Lullaby

BALDA
Sleep, sleep, sleep, my little Priest;
at the moment you are small and thin,
but later, but later
you will be a fat Priest.

THE PRIEST'S DAUGHTER
Sleep, sleep, my sweet little Priest,
my little white calf.
I cannot eat, cannot drink, cannot sleep,
because I am in love.

Ptička moya, ptašečka,
dorogoy Baldašečka,
goluboy motilyok,
polevoy vasilyok.

POPOVNA i BALDA
Spi, spi, spi, Popyonok,
tī pokuda mal i tonok,
a potom, a potom
staneš' tolstīm popom.

POPAD'YA
Už Pop stal star,
u Popa boroda,
tī v grudi zažog požar,
dorogoy moy Balda.
Tī, Balda, khoroš,
tī, Balda, prigož,
tī v grudi zažog požar,
dorogoy moy Balda.

POPOVNA, POPAD'YA i BALDA

Spi, spi, spi, Popyonok,
spi, spi, spi, Popyonoček.

POPOVNA
A potom, a potom
staneš' tolstīm popom.

18 Son Popovni

19 Val's

My little bird, little birdie,
dear sweet little Balda,
little blue butterfly,
field cornflower.

THE PRIEST'S DAUGHTER and BALDA
Sleep, sleep, sleep, my little Priest;
at the moment you are small and thin,
but later, but later
you will be a fat Priest.

THE PRIEST'S WIFE
Now the Priest has grown old;
the Priest has a beard;
you have lit a fire in my breast,
my dear Balda.
Balda, you are kind,
Balda, you are comely;
you have lit a fire in my breast,
my dear Balda.

PRIEST'S DAUGHTER, PRIEST'S WIFE and
BALDA
Sleep, sleep, sleep, my little Priest;
sleep, sleep, sleep, my sweet little Priest.

THE PRIEST'S DAUGHTER
But later, but later
you will be a fat Priest.

18 The Priest's Daughter's Dream

19 Waltz

20 Vtoraya rabota Baldi

21 Tanec Popa s Čortom

22 Tanec mertvecov

23 Šestviye mrakobesov

24 Dialog Baldi so Starim Besom

DIKTOR

Vot iz morya vylez stariy Bes.

BES

Začem ti, Balda, k nam prilez?

BALDA

Da vot veryovkoy khoču more morščit',
da vas, proklyatoye plemya, korčit'.

DIKTOR

Besa starogo vzyala tut unilost'.

BES

Skaži, za čto takaya nemilost'?

BALDA

Kak za čto? Vı ne plotite obroka,
ne pomnite položenno sroka.
Vot užo budet nam potekha,
vam, sobakam, velikaya pomekha.

20 Balda's Second Job

21 The Priest's Dance with the Devil

22 Dance of the Corpses

23 Procession of Obscurantists

24 Dialogue of Balda and the Old Devil

NARRATOR

Lo, from the sea an Old Devil crawls out.

DEVIL

Why have you crawled up here, Balda?

BALDA

Well, with this rope I wanted to churn up
the sea,
and to summon you, accursed tribe.

NARRATOR

At this the Old Devil was seized by
despondency.

DEVIL

Tell me, why such un-kindness?

BALDA

What do you mean, why? You have not
paid the rent,
you have not remembered the agreed date.
Now just you wait, we're going to have some fun,
it's going to be a great nuisance for you, you
dogs.

BES

(Soprano e basso)

Balduška, pogodi ti morščit' more,
obrok ti polučiš' vskore.

Pogodi, vyšlyu tebe vnuka.

DEVIL

(soprano and bass)

My dear Balda, wait, don't churn up the sea.
You'll get your rent soon.

Wait, I'll send out my grandson.

25 Perviy dialog Baldi s Besyonkom

DIKTOR

Vinirnul podoslanniy Bbesyonok,
zamyaukal, kak golodniy kotyonok.

BESYONOK

Zdravstvuy, Balda mužičok;
kakoy tebe nužen obrok?
Ob obroke vek mi ne sli khali,
ne bilo čertyam takoy pečali.

KHOR

Ob obroke vek mi ne sli khali,
ne bilo čertyam takoy pečali.

BESYONOK

Nu, tak i bit' – voz'mi, da s ugovoru,
s obščego našego peregovoru, –

KHOR

... s obščego našego peregovoru.

25 First Dialogue of Balda and the Imp

NARRATOR

The despatched Imp comes to the surface,
he miaows like a hungry pussy cat.

IMP

Hello, Balda, little fellow;
what use is the rent to you?
We haven't heard about rent for ages,
that's all we needed.

CHORUS

We haven't heard about rent for ages,
that's all we needed.

IMP

Well, so be it – take it, from our agreement,
from our mutual negotiations —

CHORUS

... from our mutual negotiations.

BESYONOK

Čtobí vpřed' ne bilo nikomu gorya:
kto skorey obežít vokrug morya,
tot i beri sebe polniy obrok,

KHOR

... tot i beri sebe polniy obrok.

BALDA

Čto ti vīdumal, pravo?
Gde tebe tyagat'sya so mnoyu,
s samim Baldoyu?
Ékogo prislali supostata!
Pogodi-ka moyego men'shogo brata.

DIKTOR

Pošol Balda v bližayšiy lesok,
poymal dvukh zaykov, i v mešok.

(Deržit Balda za uško odnogo zayku.)

BALDA

Poplyaši ti pod našu balalayku;
ti, Besyonok, yeščo molodyonok,
so mnoy tyagat'sya slabyonok;
éto bilo bi liš' vremeni trata.
Obgoni-ka moyego men'shogo brata.
Raz, dva, tri. Dogonyay-ka.

IMP

So that henceforth no one will have any grief:
whoever can run quicker around the sea
shall keep for himself the full rent,

CHORUS

... shall keep for himself the full rent.

BALDA

Really, what have you dreamt up?
How will you compete with me,
with the one and only Balda?
What kind of adversary have they sent!
Just wait for my little brother.

NARRATOR

Balda went into a nearby grove,
caught two hares, and put them in his sack.

(Balda holds one hare behind the ear.)

BALDA

Dance to our balalaika;
you, Imp, still only young;
you're a weakling to compete with me;
it would just be a waste of time.
Just try out-running my little brother.
One, two, three. Catch me if you can.

Bratec moy lyubimiy,
ustal, bednyažka!
Otdokhni, rodimiy.

BESYONOK

Beda, beda, beda!
Obognal menya men'shoy Balda!

26 Kupletī Čorta

27 Vtoroy dialog Baldī s Besyonkom

BESYONOK

Čego ti khlopočeš'?
Budet tebe obrok, koli zakhočeš'...

BALDA

Teper' moya čereda,
usloviye sam naznaču,
zadam tebe, vražonku, zadaču.
Posmotrim, kakova u tebya sila.
Vidiš', tam sivaya kobila?
Kobilu podnimi-ka ti,
da nesi yeyo polversti.
Snesyoš' kobilu, obrok už tvoj,
ne snesyoš' kobili, on budet moy.

DIKTOR

Bedniy Bes pod kobilu podlez.

My dear brother,
you are tired, poor thing.
Take a rest, my dear.

IMP

Woe, woe, woe!
The little Balda has overtaken me!

26 The Devil's Couplets

27 Second Dialogue of Balda and the Imp

IMP

What are you bustling about for?
You will get your rent, as much as you want ...

BALDA

Now it's my turn,
and I'll set the conditions;
I'm going to set you a task, my little enemy.
Let's see how much power you have.
Do you see that grey mare?
Just pick up that mare,
and carry her for half a mile.
If you can carry off the mare, then the rent
will be yours;
if you can't carry her off, then it's mine.

NARRATOR

The poor Devil bent down beneath the mare.

BESYONOK

(vzdokh)

Okh, okh...

(tri šaga)

BALDA

(khokhočet)

kha, kha, kha...

IMP

(sighs)

Oh, oh ...

(three footsteps)

BALDA

(giggling)

Ha, ha, ha ...

28 Tri ščelčka

28 The Three Knocks

29 Galop Baldi

29 Balda's Galop

(Translation: David Fanning)

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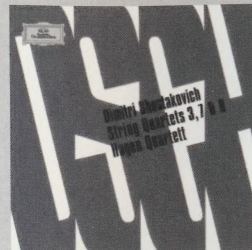
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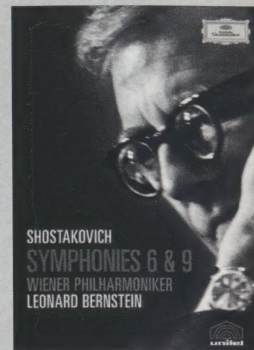
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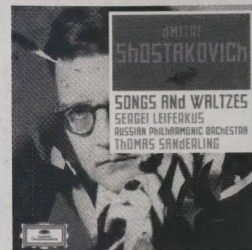
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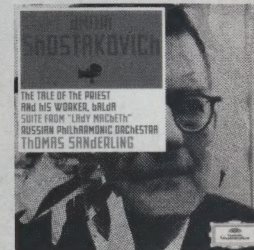
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DMITRI
SHOSTAKOVICH

(1906–1975)

I – II **The Tale of the Priest and his Worker, Balda, op. 36**

Music to the cartoon film by Mikhail Tsekhanovsky, after a story by Alexander Pushkin
Score edited by Vadim Biberger

Balda **Dmitri Beloselsky** · Imp **Fyodor Bakanov** · Priest **Sergei Balashov**
Devil **Dmitri Ulyanov**
The **Moscow State Chamber Choir**

III – IV **Symphonic Suite from the Opera "Lady Macbeth of the Mtsensk District",
op. 29a**

Russian Philharmonic Orchestra
THOMAS SANDERLING

World-Premiere Recordings


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DMITRI SHOSTAKOVICH



THE TALE OF THE PRIEST AND HIS WORKER, BALDA SUITE FROM "LADY MACBETH" RUSSIAN PHILHARMONIC ORCHESTRA THOMAS SANDERLING

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